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Adarna : for flute & orchestra.

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ADARNA

for flute & orchestra

by

Jabez Co

B.M., Ohio Wesleyan University, 2012

A Thesis

Submitted to the Faculty of the
School of Music of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

Master of Music in Music Composition

Department of Composition
University of Louisville
Louisville, Kentucky

May 2015

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A Thesis Approved on

April 30, 2015

by the Following Committee:

Steve Rouse
Thesis Director

Marc Satterwhite

Kimcherie Lloyd

DEDICATION

This thesis is dedicated to my parents

Rev. Philip Su Gi Ty Co

and

Mrs. Joyce Shao Co

who have given me invaluable wisdom, support, and love.

ACKNOWLEDGEMENTS

First and foremost, I would like to God for all that He has provided as I worked toward the completion of my masters degree. I also want to thank my parents, Rev. Philip and Joyce Co, to whom I am dedicating **ADARNA**, for their continuous love and support, along with other family members and relatives. Thank you to those who are important in my life—especially Justin Giarrusso, Andrew McRobie, Rebecca Larkin, Nicole Dianzumba, and Lauren Spavelko—for their steadfast encouragements. I would further like to thank all of my previous and existing mentors who have invested in me over the years and influenced my musicianship greatly. Lastly, I would specifically like to thank my composition instructor, Steve Rouse, for his immeasurable guidance throughout my time at the University of Louisville. His profundity has allowed me to blossom into the composer that I am today.

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INSTRUMENTATION

Piccolo

Flute 1, 2

Oboe 1, 2

Clarinet in B \flat 1, 2

Bassoon 1, 2

Horn in F 1, 2, 3, 4 (straight mutes required)

Trumpet in C 1, 2, 3 (straight mutes required)

Trombone 1, 2 (straight mutes required)

Bass Trombone

Tuba

Timpani (4)

Plus large suspended cymbal (with bow)

Percussion 1

Glockenspiel, chimes (tubular bells), suspended cymbal (shared with Percussion 2 and 3), xylophone, triangle

Percussion 2

Vibraphone, suspended cymbal (with bow, shared with Percussion 1 and 3), tam-tam, slapstick, snare drum, splash cymbal (with bow), temple blocks

Percussion 3

Crotales (2 sets—2 octaves), bass drum, temple blocks (5), suspended cymbal (shared with Percussion 1 and 2), toms (4), triangle, snare drum, crash cymbals (hand-held pair)

Solo Flute

Strings (minimum 8—8—6—6—4)

The score is transposed.

(Piccolo and xylophone sound one octave higher than written. Glockenspiel and crotales sound two octaves higher than written. Contrabass sounds one octave lower than written.)

Total duration: ca. 15:30

I. of soothing songs....: ca. 7:15

II. until the end.: ca. 8:15

PROGRAM NOTES

ADARNA is a fantastical work inspired by the Filipino folk tale “Ibong Adarna.” This Filipino story centers on the elegant and magical Adarna bird, whose songs are so soothing that they can lure people to sleep and whose powers can cure all ailments. The quest for the bird begins when King Don Fernando falls ill, and the only cure for his poor health is the Adarna’s birdsong.

The first movement “of soothing songs...” is a depiction of a diamond tree, which is said to be the Adarna bird’s natural habitat. Metallic sounds are accompanied by eerie sustained notes to portray the enchanting, yet dangerous environment. The flute soloist acts as the Adarna bird in this movement, singing seductive melodies and mimicking some bird-like qualities. In this tale, it is said that the bird lures people to sleep singing seven songs, and when the bird successfully sings these seven songs, the bird turns humans into stone. There are two climactic sections in this movement, representing the King’s first two sons who were turned into stone. The movement ends with a return to the opening material, almost as if nothing happened, leaving the two lost imprisoned brothers a mystery.

The second movement “until the end.” is in ternary form, where the first and third sections are similar, and the middle section recalls the first movement. Drawing from *ritornello* form, recognizable musical segments return throughout the movement. The first section portrays the third son journeying to find the bird. Along the way, he overcomes obstacles, where he finally reaches the diamond tree. The second section once again depicts the habitat of the bird, and the flute soloist imitates birdsong. As the *cadenza* ends with the melody dying away, the third son captures the bird. The return of the opening section illustrates the journey back home, where the king is cured of his illness at the final climax. The movement ends with one last celebratory *ritornello* section to end the depiction of the extraordinary folktale.

ADARNA is such a personal piece to me, especially because I was born in the Philippines. Having this Filipino tale as the inspiration for this flute concerto only seemed logical to me, especially since I am also an active flutist.

I am dedicating **ADARNA** to both of my parents, Rev. Philip and Joyce Co. Without their support and love, I would not be the musician I am today.



I. of soothing songs...

= 52

6

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

I – G, II – A, III – D, IV – F

Timpani

Glockenspiel

brass mallets

p

Percussion 1

Vibraphone (no motor throughout)

med. yarn mallets

p ³ con *Ped.* throughout

Percussion 2

Crotales

metal rods

p

Percussion 3

Flute Solo

= 52

con sord.

Violin I

n. *pp*

Violin II

n. *pp*

Viola

con sord.

pp

Violoncello

con sord.

pp

Contrabass

1

2

3

4

5

6

7

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

(Glock.)

Perc. 1

(Vib.)

Perc. 2

(Crot.)

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

9

10

11

12

13

15 22 3

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

15 22

Vln. I

Vln. II

Vla.

Vc.

Cb.

14 15 16 17 18 19 20 21 22

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

23

24

25

26

27

28

29

30

31

32

33

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Sus. Cym.

arco

pp

p

roll in

p

mp

p

mp

> p

mf

pp

mp

pp

mp

pp

mp

mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

n.

45

46

47

48

49

50

51

52

53

59

Picc.



Fl. 1



Fl. 2



Ob. 1



Ob. 2



B♭ Cl. 1



B♭ Cl. 2



Bsn. 1



Bsn. 2



Hn. 1



Hn. 2



Hn. 3



Hn. 4



C Tpt. 1



C Tpt. 2



C Tpt. 3



Tbn. 1



Tbn. 2



Bs. Tbn.



Tuba



Timp.



Perc. 1



Perc. 2



Perc. 3



Fl. Solo



59 non div.

Vln. I



Vln. II



Vla.



Vc.



Cb.



64

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

62

63

64

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

(Glock.)

Perc. 1

(Vib.)

Perc. 2

(Crot.)

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Chimes fiberglass mallets

Tam-Tam heavy yarn beater

Bass Dr. heavy felt beater

ff

f

pp

n.

ff

f

pp

f

ff

fp

p

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

n.

ff

naturale

ff

pp

n.

ff

pp

n.

ff

n.

76

77

78

79

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1
(Chm.) *fp*

Perc. 2
(T.-T.) *f* *p* *f*

Perc. 3
(Bass Dr.)

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

85

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *f* *pp*

Ob. 2 *p* *f* *pp*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *n.*

Hn. 2 *n.*

Hn. 3 *n.*

Hn. 4 *n.*

C Tpt. 1 *n.*

C Tpt. 2 *n.*

C Tpt. 3 *n.*

Tbn. 1 *n.* *mf*

Tbn. 2 *mf*

Bs. Tbn. *mf*

Tuba *mf*

Timp. *f* *n.*

(Chm.)

Perc. 1 (T.-T.) to Glock. & Sus. Cym.

Perc. 2 (Bass Dr.) to Vib.

Perc. 3 to Crotales

85

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

85

86

This page of a musical score contains the following elements:

- Instrumentation:** Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Bs. Tbn., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Fl. Solo, Vln. I, Vln. II, Vla., Vc., and Cb.
- Rehearsal Mark:** A box containing the number "91" is located on the Fl. Solo staff.
- Dynamic Markings:**
 - pp* (pianissimo) appears on the B♭ Cl. 1, B♭ Cl. 2, Vln. I, Vln. II, Vla., Vc., and Cb. staves.
 - p* (piano) appears on the Tbn. 2 staff.
 - ppp* (pianississimo) appears on the Fl. Solo staff.
 - n.* (normal) appears on the Bsn. 1, Bsn. 2, Tbn. 2, Bs. Tbn., Tuba, and Fl. Solo staves.
- Measure Numbers:** The page is numbered 87, 88, 89, 90, and 91 at the bottom.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Glockenspiel
brass mallets

Vibraphone
soft yarn mallets

Crotales
metal rods

Sus. Cym.
scrape (brass mallet)

p

p

p

p

p

n.

Vln. I

Vln. II

Vla.

Vc.

Cb.

non vib.

ppp

non vib.

ppp

non vib.

ppp

non vib.

ppp

non vib.

ppp

non vib.

ppp

92

93

94

95

96

97

98

99

II. until the end.

138

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Xylophone

Percussion 1

Percussion 2

Percussion 3

Flute Solo

Violin I

Violin II

Viola

Cello

Contrabass

138

non div.

1

2

3

4

5


6

10

Picc.



Fl. 1



Fl. 2



Ob. 1



Ob. 2



B♭ Cl. 1



B♭ Cl. 2



Bsn. 1



Bsn. 2




Hn. 1



Hn. 2



Hn. 3



Hn. 4



C Tpt. 1



C Tpt. 2



C Tpt. 3



Tbn. 1



Tbn. 2



Bs. Tbn.



Tuba



Timp.



Perc. 1



Perc. 2



Perc. 3



Fl. Solo



10

Vln. I



Vln. II




Vla.



Vc.



Cb.



7

8

9

10

11

12

13

16

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

16

Vln. I

Vln. II

Vla.

Vc.

Cb.

14

15

16

17

18

19

23

32

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

34

35

36

37

38

45

48

59

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

60

61

62

63

64

65

66

67

70

Measure 68: Picc. *p* (half note). Fl. 1 & 2 (rest). Ob. 1 & 2 (rest). Cl. 1 & 2 (rest). Bsn. 1 & 2 (rest). Hn. 1-4 (rest). C Tpt. 1-3 (rest). Tbn. 1-3 (rest). Tuba (rest). Timp. (rest). Perc. 1 (rest). Perc. 2 (half note, tied to 69). Perc. 3 (rest).

Measure 69: Picc. (rest). Fl. 1 & 2 (triplets of eighth notes, *p*). Ob. 1 & 2 (triplets of eighth notes, *p*). Cl. 1 & 2 (triplets of eighth notes, *p*). Bsn. 1 & 2 (rest). Hn. 1-4 (rest). C Tpt. 1-3 (rest). Tbn. 1-3 (rest). Tuba (rest). Timp. (rest). Perc. 1 (rest). Perc. 2 (half note, tied to 68). Perc. 3 (rest).

Measure 70: Picc. (half note, *mf*). Fl. 1 & 2 (triplets of eighth notes, *mf*). Ob. 1 & 2 (triplets of eighth notes, *mf*). Cl. 1 & 2 (triplets of eighth notes, *mf*). Bsn. 1 & 2 (rest). Hn. 1-4 (rest). C Tpt. 1-3 (rest). Tbn. 1-3 (rest). Tuba (rest). Timp. (rest). Perc. 1 (rest). Perc. 2 (half note, tied to 68). Perc. 3 (rest).

Measure 71: Picc. (rest). Fl. 1 & 2 (triplets of eighth notes, *mf*). Ob. 1 & 2 (triplets of eighth notes, *mf*). Cl. 1 & 2 (triplets of eighth notes, *mf*). Bsn. 1 & 2 (rest). Hn. 1-4 (rest). C Tpt. 1-3 (rest). Tbn. 1-3 (rest). Tuba (rest). Timp. (rest). Perc. 1 (rest). Perc. 2 (half note, tied to 68). Perc. 3 (rest).

Measure 72: Picc. (rest). Fl. 1 & 2 (triplets of eighth notes, *mf*). Ob. 1 & 2 (triplets of eighth notes, *mf*). Cl. 1 & 2 (triplets of eighth notes, *mf*). Bsn. 1 & 2 (rest). Hn. 1-4 (rest). C Tpt. 1-3 (rest). Tbn. 1-3 (rest). Tuba (rest). Timp. (rest). Perc. 1 (rest). Perc. 2 (half note, tied to 68). Perc. 3 (rest).

Measure 73: Picc. (rest). Fl. 1 & 2 (triplets of eighth notes, *mf*). Ob. 1 & 2 (triplets of eighth notes, *mf*). Cl. 1 & 2 (triplets of eighth notes, *mf*). Bsn. 1 & 2 (rest). Hn. 1-4 (rest). C Tpt. 1-3 (rest). Tbn. 1-3 (rest). Tuba (rest). Timp. (rest). Perc. 1 (rest). Perc. 2 (half note, tied to 68). Perc. 3 (rest).

Measure 74: Picc. (rest). Fl. 1 & 2 (triplets of eighth notes, *mf*). Ob. 1 & 2 (triplets of eighth notes, *mf*). Cl. 1 & 2 (triplets of eighth notes, *mf*). Bsn. 1 & 2 (rest). Hn. 1-4 (rest). C Tpt. 1-3 (rest). Tbn. 1-3 (rest). Tuba (rest). Timp. (rest). Perc. 1 (rest). Perc. 2 (half note, tied to 68). Perc. 3 (rest).

Measure 75: Picc. (rest). Fl. 1 & 2 (triplets of eighth notes, *mf*). Ob. 1 & 2 (triplets of eighth notes, *mf*). Cl. 1 & 2 (triplets of eighth notes, *mf*). Bsn. 1 & 2 (rest). Hn. 1-4 (rest). C Tpt. 1-3 (rest). Tbn. 1-3 (rest). Tuba (rest). Timp. (rest). Perc. 1 (rest). Perc. 2 (half note, tied to 68). Perc. 3 (rest).

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

88

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

83848586878889

92

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

92

Vln. I

Vln. II

Vla.

Vc.

Cb.

90

91

92

93

94

95

[illegible]

This is a page from a musical score, likely for a symphony. The page contains staves for various instruments, including Piccolo, Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Bb Cl. 1, Bb Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trumpets (C Tpt. 1, C Tpt. 2, C Tpt. 3), Trombones (Tbn. 1, Tbn. 2), Bass Trombone (Bs. Tbn.), Tuba, Timpani (Timp.), Percussion (Perc. 1, Perc. 2, Perc. 3), Flute Solo (Fl. Solo), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *p* (piano). There are also performance instructions like "pizz." (pizzicato) and "to T.T." (to Timpani). A rehearsal mark "104" is present in the center of the page.

The page number "104" is located in the center of the page, above the Violin I staff.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 Tbn. 2
 Bs. Tbn.
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Fl. Solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

109 110 111 112 113

114

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

114

Vln. I

Vln. II

Vla.

Vc.

Cb.

114 115 116 117 118 119

rit. ----- ♩ = 60

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

120 121 122 123 124 125 126

Large Sus. Cym. on Timp. med. felt mallets
arco let ring

Glockenspiel hard plastic mallets

Splash Cym. arco
let ring

Crotales hard plastic mallets

125

127 128 129 130 131

133

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

straight mute

fp

n.

straight mute

fp

n.

arco

pp

mp

to Vib.

mp

133

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *pp*

f *pp*

f *pp*

137

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1
(Glock.)

Perc. 2

Perc. 3
(Crot.)

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

137

This is a page of a musical score, likely for a symphony, showing measures 140 through 143. The score is written for a large orchestra, including woodwinds, brass, percussion, and strings. The key signature is one flat (Bb), and the time signature is 4/4. The page number 142 is prominently displayed at the top center.

The instruments and their parts are as follows:

- Picc.** (Piccolo): Measures 140-143, starting with a *p* dynamic and ending with a *f* dynamic.
- Fl. 1** and **Fl. 2** (Flutes): Measures 140-143, featuring triplets and sixteenth notes.
- Ob. 1** and **Ob. 2** (Oboes): Measures 140-143, with *pp* and *mf* dynamics.
- Bb Cl. 1** and **Bb Cl. 2** (Clarinets in Bb): Measures 140-143, with *pp* and *mf* dynamics.
- Bsn. 1** and **Bsn. 2** (Bassoons): Measures 140-143, with *mf* and *n.* (normal) dynamics.
- Hn. 1-4** (Horns): Measures 140-143, mostly resting.
- C Tpt. 1-3** (Trumpets in C): Measures 140-143, mostly resting.
- Tbn. 1-2** (Trombones): Measures 140-143, mostly resting.
- Bs. Tbn.** (Bass Trombone): Measures 140-143, mostly resting.
- Tuba**: Measures 140-143, mostly resting.
- Timp.** (Timpani): Measures 140-143, with *pp*, *mf*, and *fp* dynamics.
- Perc. 1** (Percussion 1): Measures 140-143, with *f* dynamic.
- Perc. 2** (Percussion 2): Measures 140-143, with *f* dynamic.
- Perc. 3** (Percussion 3): Measures 140-143, with *f* dynamic.
- Fl. Solo** (Flute Soloist): Measures 140-143, with *f* dynamic and *pp* to *mp* markings.
- Vln. I** and **Vln. II** (Violins): Measures 140-143, with *n.* (normal), *pp*, *f*, and *fp* dynamics.
- Vla.** (Viola): Measures 140-143, with *n.* (normal) and *fp* dynamics.
- Vc.** (Violoncello): Measures 140-143, with *fp* dynamic.
- Cb.** (Contrabass): Measures 140-143, with *fp* dynamic.

The score includes various musical notations such as notes, rests, triplets, and dynamic markings. The page number 142 is repeated at the bottom right, indicating the measure number.

Cadenza-like, *poco rubato*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

remove Sus. Cym.

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

144

145

146

147

148

149

150

151

$\bullet = 138$

$\bullet = 138$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

223

224

225

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227

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176

171

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

10

This page of a musical score, measures 183-188, is written for a string quartet in 4/4 time. The score is divided into two systems of staves. The first system (measures 183-188) includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. The second system (measures 183-188) includes parts for Violoncello/Double Bass, Violin I, Violin II, and Viola. The music features a variety of dynamics, including *pp* (pianissimo), *mp* (mezzo-piano), *ff* (fortissimo), and *p* (piano). There are also markings for *arco* (arco) and *pizz* (pizzicato). The notation includes a wide range of notes, rests, and articulations, such as slurs, ties, and triplets. The overall texture is dense and complex, with many overlapping lines and a high level of technical difficulty.

[illegible]

205

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

199200201202203204205206

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

207

208

209

210

211

217

Picc. *mp* *p* *ff*

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob. 1 *mp* *p* *ff*

Ob. 2 *p* *ff*

B♭ Cl. 1 *p* *ff*

B♭ Cl. 2 *mp* *p* *ff*

Bsn. 1 *p* *ff*

Bsn. 2 *p* *ff*

Hn. 1 *p* *ff*

Hn. 2 *p* *ff*

Hn. 3 *p* *ff*

Hn. 4 *p* *ff*

C Tpt. 1 *p* *ff*

C Tpt. 2 *p* *ff*

C Tpt. 3 *p* *ff*

Tbn. 1 *p* *ff*

Tbn. 2 *p* *ff*

Bs. Tbn. *p* *ff*

Tuba *p* *ff*

Timp. *ff* wood mallets II \ A♭

Perc. 1 *ff*

Perc. 2 *pp* *ff*

Perc. 3 *f* *ff*

Fl. Solo *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

212 213 214 215 216 217 218

219 220 221 222 223 224 225 226 227 228 229 230

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Xylophone hard wood mallets

Temple Blocks hard rubber mallets

Sus. Cym. med. yarn mallets

choke

237

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

238

239

240

241

242

243

244

CURRICULUM VITAE

JABEZ SAMUEL SHAO CO

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EDUCATION		
2015–2018	Florida State University Doctor of Music, Composition (<i>expected</i>)	Tallahassee, FL
2013–2015	University of Louisville Master of Music, Composition	Louisville, KY
2008–2012	Ohio Wesleyan University Bachelor of Music, Music Education P–12, <i>magna cum laude</i> Certification: Ohio Four Year Resident Educator License	Delaware, OH

PRINCIPAL TEACHERS	
Composition: Steve Rouse, Jennifer Jolley, Clint Needham, Jason Bahr	
Flute: Kathy Karr, Nancy Gamso, Randy Hester, Sir Eric Barcelo, Jamie Miller	
Conducting: Kimcherie Lloyd, Michael Malone, Richard Edwards	
Theory: Rebecca Jemian, Jason Bahr	
Additional composition lessons and masterclasses: David Felder, Bent Sørensen, Agata Zubel, Daniel Asia, Joel Hoffman, John Allemeier, Djuro Zivkovic, Stacy Garrop, Dan Visconti, Brett Dean, Claude Baker, Sean Beeson, Christopher Theofanidis, Joseph Schwantner	

SELECTED AWARDS & RECOGNITIONS	
2015–2018	Graduate Teaching Assistantship, Florida State University
2015	Graduate Dean’s Citation, University of Louisville
2015	Finalist, ASCAP Morton Gould Young Composer Awards
2014	Honorable Mention, University of Miami: The Other Competition
2013–2015	Music Theory Graduate Teaching Assistantship, University of Louisville
2012	International Sterling Achievement Award, Mu Phi Epsilon
2012	Slocum Prize in Music, Ohio Wesleyan University
2011	First Prize, Mu Phi Epsilon Composition Contest

PROFESSIONAL AFFILIATIONS
American Composers Forum (ACF)
Broadcast Music, Inc. (BMI)
Pi Kappa Lambda (ΠΚΛ)
Mu Phi Epsilon (ΜΦΕ)
The National Association for Music Education (NAfME)

SELECTED WORKS
ADARNA (2015) for flute and orchestra – 15:30
Four Corners (2014) for violin, viola, cello, and dance – 7:00
SUPERbolt (2014) for flute, bass clarinet, violin, and piano – 7:00
JetStream (2014) for flute and 2-channel electronics – 9:00
Cirque (2014) for orchestra – 1:30
Instilling Hope (2013) for woodwind quintet – 8:00
the Jabberwock (2013) for mezzo-soprano, flute, viola, bass, and harp – 8:00
O Gracious Light (2013) for SSAATTBB a capella choir – 6:00
érotès (2012) for solo viola – 4:00